

<b>64</b>	<b>jabuke</b>	<b>28-mi</b>	<b>dio skeunde</b>
<b>459</b>	<b>stolica za obdanište</b>	<b>365000</b>	<b>ratnih invalida</b>
<b>245</b>	<b>ekshumiranih</b>	<b>37</b>	<b>guštera</b>
<b>3</b>	<b>šnicle</b>	<b>478</b>	<b>komada</b>
<b>17,003</b>	<b>miliona dolara</b>	<b>2945</b>	<b>silovanih žena</b>
<b>48</b>	<b>para cipela</b>	<b>9</b>	<b>komaraca</b>
<b>200000</b>	<b>izbjeglica</b>	<b>696</b>	<b>špageta</b>
<b>36</b>	<b>žena</b>	<b>5,5</b>	<b>promila</b>
<b>1</b>	<b>koverta</b>	<b>368</b>	<b>srušenih kuća</b>
<b>10000</b>	<b>nestalih Srebreničana</b>	<b>839.021</b>	<b>jena</b>
<b>215</b>	<b>godina</b>	<b>73</b>	<b>košulje</b>
<b>5</b>	<b>ogrlica</b>	<b>4</b>	<b>dlake</b>
<b>8,17</b>	<b>sedmintacija</b>	<b>1</b>	<b>Ana Frank</b>
<b>2856</b>	<b>bolesnika</b>	<b>49000</b>	<b>žrtava</b>
<b>4</b>	<b>planinska vrha</b>	<b>231</b>	<b>kist</b>
<b>123</b>	<b>leša</b>	<b>598</b>	<b>zrna graška</b>
<b>86500</b>	<b>mrava</b>	<b>6720</b>	<b>poginulih</b>
<b>54</b>	<b>pepeljare</b>	<b>22</b>	<b>grada</b>
<b>36</b>	<b>procenata</b>	<b>38</b>	<b>fotografija</b>
<b>1</b>	<b>šuster</b>	<b>2</b>	<b>rata</b>
<b>5</b>	<b>eksera</b>	<b>502</b>	<b>spajalice</b>
<b>34563</b>	<b>krompira</b>	<b>7</b>	<b>čaša</b>

<b>64</b>	<b>apples</b>	<b>28th</b>	<b>part of a second</b>
<b>459</b>	<b>kindergarten chairs</b>	<b>365000</b>	<b>disabled veterans</b>
<b>245</b>	<b>exhumed bodies</b>	<b>37</b>	<b>lizards</b>
<b>3</b>	<b>schnitzels</b>	<b>478</b>	<b>items</b>
<b>17,003</b>	<b>million dollars</b>	<b>2945</b>	<b>raped woman</b>
<b>48</b>	<b>pairs of shoes</b>	<b>9</b>	<b>mosquitoes</b>
<b>200000</b>	<b>refugees</b>	<b>696</b>	<b>spaghetti strings</b>
<b>36</b>	<b>woman</b>	<b>5.5</b>	<b>millilitres</b>
<b>1</b>	<b>envelope</b>	<b>368</b>	<b>devastated houses</b>
<b>10000</b>	<b>missing from Srebrenica</b>	<b>839.021</b>	<b>Yen</b>
<b>215</b>	<b>years</b>	<b>73</b>	<b>shirts</b>
<b>5</b>	<b>necklaces</b>	<b>4</b>	<b>hairs</b>
<b>8,17</b>	<b>sedimentation rate</b>	<b>1</b>	<b>Anne Frank</b>
<b>2856</b>	<b>pencils</b>	<b>49000</b>	<b>victims</b>
<b>4</b>	<b>mountain peaks</b>	<b>231</b>	<b>paint brushes</b>
<b>123</b>	<b>corpses</b>	<b>598</b>	<b>green pea grains</b>
<b>86500</b>	<b>ants</b>	<b>6720</b>	<b>dead</b>
<b>54</b>	<b>ashtrays</b>	<b>22</b>	<b>cities</b>
<b>36</b>	<b>percentages</b>	<b>38</b>	<b>photographs</b>
<b>1</b>	<b>glove</b>	<b>2</b>	<b>wars</b>
<b>5</b>	<b>nails</b>	<b>502</b>	<b>paper clips</b>
<b>34563</b>	<b>potatoes</b>	<b>7</b>	<b>glasses</b>

## Artists Pages

### Maja Bajevic *Black on White*

pp.26-27

'The main idea of this work is to make us aware of the human incapacity in understanding numbers, especially when they are over 100 and deal with tragedies. I have mixed ordinary things, like apples, with the numbers of dead and raped people from conflicts in the former Yugoslavia. I wanted to underline the horror of not being able to read the numbers anymore. The numbers of victims, refugees and people who died that we came across in the news every day start to become meaningless. They have become almost as abstract and harmless as a shopping list. I find that frightening.'

Maja Bajevic (b.1967) lives in Sarajevo/Paris. *Black on white* was first presented as a text installation in 1999 at Obala Art Centre - Meeting point, Sarajevo, Bosnia and Herzegovina. Her performance/action *Women at Work* was included in Manifesta 3 in Ljubljana, Slovenia, May-Sept. 2000. Her recent solo exhibitions include: *Woman at Work II* (Chateau Voltaire, Ferney Voltaire, France, 2000); *Employees must wash hands before returning to work*, (Möbius, Boston, USA, 1999); *The Speaker*, video action (Sarajevska Zima, Sarajevo, 1998). In 2000/2001 she is working as a guest Professor at Ecole Nationale des Beaux Art de Lyon. She studied at ENSBA, Paris and Fine Arts Academy in Sarajevo. In 2001, she will be showing in the Bienal da Valencia (curator: A. Benito Oliva) and the Istanbul Biennial (curator: Yuko Hasegawa).

### Icelandic Love Corporation *Blow Job*

pp.45-47

Icelandic Love Corporation is a group of four artists: Dóra Ísleifsdóttir, Eirún Sigurðardóttir, Jóni Jónsdóttir and Sigrún Hrólfsdóttir. They graduated from the Icelandic College of Arts and Crafts in 1996. Since then they have lived and studied in New York, Berlin, Copenhagen and Reykjavik. The Icelandic Love Corporation was founded in early 1996.

The Icelandic Love Corporation specialises in performance art but also does installations, video, painting, sculpture or to cut a long story short – anything they feel like doing. *Blow Job* has been performed 4 times since 1997, and this version was documented in Kunsthau Bregenz, Austria by CALC in 2000. Other recent performances/installations include: *Stand by Your Man* Gallery Asbæck, Copenhagen (1999); *Higher Beings* Performance Festival, Odense (1999); *Woman Good Enough to Eat* in *Get Together*, Kunsthalle, Vienna (1999); *Hope* at Center for Contemporary Art in Sète, France (2000); *Global Bath* in *Shoot*, Malmö, Sweden (2000); *Heartkick* with musician Megas, Hotel Börg, Reykjavik (2000); and a computer project with OZ.com and art is, for National Gallery of Iceland (2000). They are 'armed with oblivion' according to Alexandra Mir, an artist and an art critic, and, as they themselves say: 'We do what everyone else would like to do and push everything aside and do only what we think is fun.'

Website: <http://icelandiclovecorp.com>

### Mary McIntyre *An Object which Tells of Loss and Modern Warfare* p.48

Mary McIntyre's photo series capture a strange and intense atmosphere surrounding seemingly forlorn and forgotten objects, often placed incongruously in their institutional settings. The objects photographed retain their function but their seemingly arbitrary storage highlights a poignant memory of their former and presumably future use. *n.paradoxa* reproduces these photos to provide another form of parallel narrative to Karen Bermann's tale of architecture, memory and loss on pp. 47-50. Mary McIntyre lives in Belfast. Her most recent exhibition was at the Photographer's Gallery, Dublin in September 2000.

### Lyudmila Gorlova *Happy End* pp.78-79

Lyudmila Gorlova (b.1968) lives and works in Moscow. Her video *Happy End* (2000) documents a new and secular Russian ritual for newly-weds, who on their wedding day go to a hill near the University in Moscow which overlooks the city to dance and drink. Musicians, photographers, and horsemen wait for these young couples and assist them in celebrating their marriage by this Bacchanalian dancing in the city street. The video was exhibited in *Inverse Perspectives* Edsvik, Stockholm in May 2000. Her work was also included in *After the Wall* (Moderna Museet, Stockholm) 1999.

Video stills reproduced courtesy of artist and the XL Gallery, Moscow [www.xlgallery.com](http://www.xlgallery.com)